



# Cleveland Art



July/August 2006 The Cleveland Museum of Art Members Magazine



## Welcome back—the first of many welcomes as the renovation and expansion project proceeds

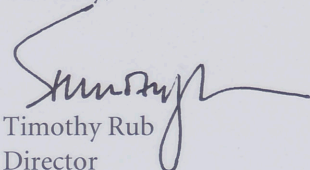
Dear Members,

By the time you receive this magazine it will have been just about a year since most of the museum galleries closed to the public—a step that signaled the beginning of an ambitious renovation and expansion of our facility that will, when it is completed, virtually transform this institution. During this period we've made a tremendous amount of progress on implementing the remarkable plans of one of the most inventive of contemporary architects, Rafael Viñoly. When you've had an opportunity to see all that has been accomplished to date, by visiting either the museum (starting July 14) or our website ([www.clevelandart.org](http://www.clevelandart.org)), I am sure you will agree that this has been time well spent.

I make mention of this project not only because so many people in the community have expressed an interest in it, but also because we are fast approaching the moment—the middle of October—when we will have an opportunity to welcome you, our members, back to University Circle as exhibitions and programs return to the museum. By that time much of the renovation of the 1971 addition designed by Marcel Breuer will have been completed, our education staff will be working in renovated and expanded classrooms, and our library—one of the finest in this country—will have moved to a larger and much more accessible space. We will also use this occasion to celebrate the opening of *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí*, a special exhibition that we have organized with the Metropolitan Museum of Art that will only be seen in Cleveland and New York. In the meantime, if you are curious and want to see firsthand all that we have accomplished, please join us for summer music in the outdoor courtyard beginning July 14. We hope that you will mark your calendar and we look forward to seeing you again.

Finally, it is worth noting once again how active our staff has been during this time. From a productive partnership with the Museum of Contemporary Art and the presentation of performances at many different venues in and around Cleveland to the development of an international touring exhibition program that enables us to share our superb collection with audiences throughout the world, we have been very busy and on the move!

Sincerely,



Timothy Rub  
Director

### ● Off-site Programs Continue

CMA @ events and programs around town continue while the museum building is closed for renovation. See listings in this issue and our website at [www.clevelandart.org](http://www.clevelandart.org).

### ● Exhibitions at MOCA Cleveland

through August 20. *The Persistence of Geometry*. Guest curator Lowery Sims's engagingly unconventional survey of the CMA traces common threads of geometric expression through masterworks from around the globe and across art history. *Transitions*. During the past year, photographers Linda Butler (color prints) and Philip Brutz (color transparencies) recorded the relocation of much of the CMA collection as the building project got underway.

### ● Summer in the Courtyard

returns on July 14 and continues every Wednesday and Friday thereafter through late September.

### ● Shaker Square Store Hours

Mon–Fri 11:00–8:00, Sat and Sun 11:00–6:00 through July 22. See listings for a schedule of studio classes.

### ● Library Remains Open

The library is open to members Tuesdays to Fridays from 10:00 to 5:00 even while the north entrance is closed. Visitors must enter through the service entrance at the west side of the building. Call 216-707-2530 to schedule an appointment for a visit. Also see [library.clevelandart.org](http://library.clevelandart.org).

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## Behind the scenes in the planning of a major touring exhibitions program

Associate Curator of Chinese Art Anita Chung, nursing a bad cold, had been in Cleveland for only a few days after a curatorial trip to Asia, and now she was packing to go back to the airport and fly to China. Word had just come that Chinese museum directors had agreed to meet with representatives of the Cleveland Museum of Art to discuss presenting an exhibition of works from the Cleveland collection in Beijing. So she and Deputy Director for Collections and Programs Charles L. Venable booked a flight and flew 14 hours each way in order to spend a day talking about the idea. Charles caught the cold coming back.

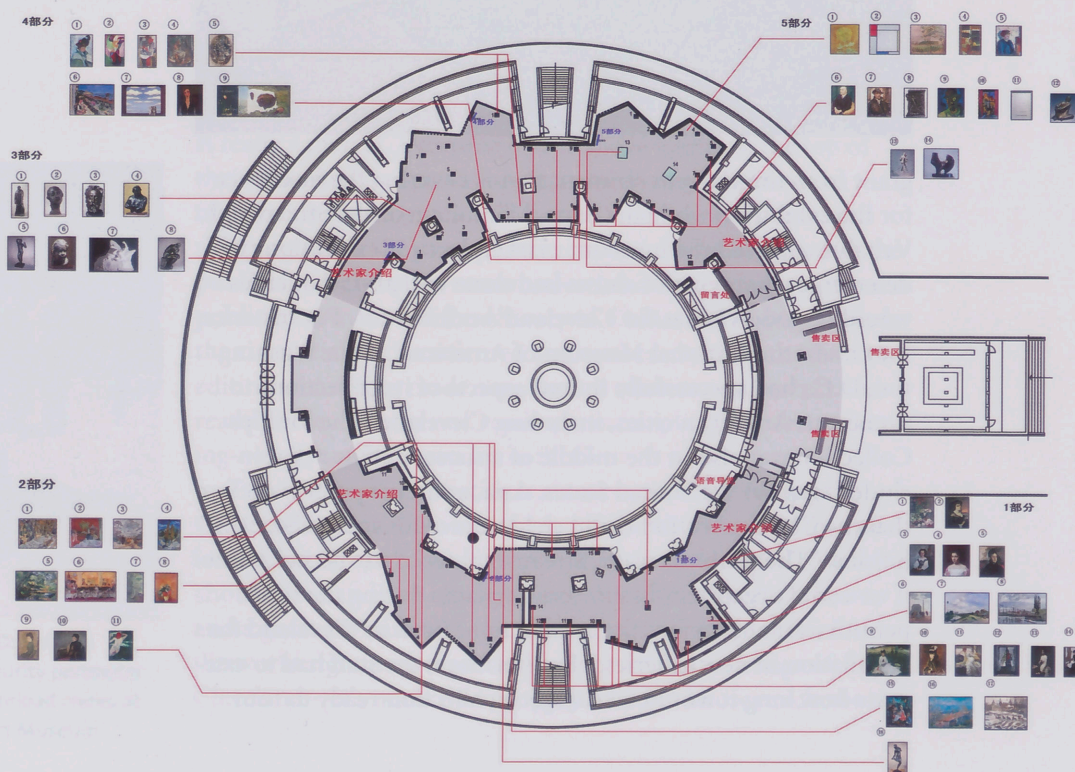
Fortunately, their enthusiasm was equally contagious. Now, a year later, masterworks from Cleveland's Impressionist and early modern collections are dazzling the crowds at the World Art Museum in Beijing. "To be honest," says Venable, "I think they were quite impressed that we would fly halfway around the world for a one-day meeting on such short notice."

While that one whirlwind trip proved pivotal in cementing relationships that eventually led to the show in Beijing, the planning for the "CMA World Tour" has involved many people.

"The first discussion I recall having with Katharine [Lee Reid] was two years ago," Venable says. "At that point we were



OUTSIDE AND INSIDE THE WORLD ART MUSEUM: (Above) National Museum External Relations Director Chen Shujie, Heidi Strean, Charles Venable, World Art Museum Director Wang Limei, Mary Suzor, Anita Chung, and Bruce Christman. (Below) The exhibition floor plan





planning to keep half of the CMA galleries open during construction, so we talked about what we could put on tour based on when different parts of the museum expansion would be completed. It went on like that until the fall of last year, when it became clear we might have to close entirely to save money and time. With the board's decision to do that in March 2005, suddenly the entire collection was available."

To Director of Exhibitions Heidi Strean, trying to coordinate loan exhibitions around the evolving construction schedule was particularly challenging. "In 2004," she says, "we asked curators what collections they thought would make good loan shows. Bill Robinson, for example, proposed the concept of an exhibition of the museum's Impressionist and modern art collection—*From Monet to Picasso*. He selected the works, created the organizational structure, and together with the registrar's office worked on an indemnity grant application that resulted in a

UNCRATING: At a crowded Beijing press conference in May, World Art Museum registrar Min Sun (known affectionately as Sunny Sun) and CMA paintings conservator Marcia Steele examine Vincent van Gogh's *The Road Menders* as it is uncrated.



grant from the U.S. government that is covering the insurance for the exhibition while in China." Simultaneously, Strean and Venable analyzed the museum marketplace for exhibitions to determine what types of shows had done well and what cities would be good venues for Cleveland's exhibitions. For instance, they knew the National Museum of American Art in Washington, D.C., had successfully toured aspects of its collections to numerous American cities, including Cleveland. The Phillips Collection was also in the middle of a successful tour that included stops in the United States, Asia, and Europe. It was clear that the CMA collection could yield numerous successful exhibitions. "The problem was," Strean explains, "we did not know if we could organize tours to certain places during the time periods available before the art had to be back in Cleveland for installation in new galleries." Furthermore, the staff had to estimate how long it would take to get a collection ready to tour.



“Remember,” says Strean, “it takes a significant amount of time to make sure all the works are safe to travel, to build crates, and to write catalogues.”

As soon as the art world learned that the CMA’s galleries would be closed for a while, colleagues from other museums began to call to see what art might be available to borrow. Venable recalls that there was much speculative interest from other museums in borrowing individual works. “We had many calls from museums that wanted us to lend them one or two works as long-term loans. While we could have opted to lend many works singly or in small groups to many museums around the world, we decided it made more sense to develop several exhibitions drawn from the permanent collection and to circulate those. Before we went to all the work of putting things together and writing catalogues, however, we asked other museums, ‘What’s your audience most interested in?’ Based on the information we got back we made the final decision about what shows to tour. In the end we developed tours that would expose our collection to new audiences in Asian, European, and American cities, while bringing several of these shows back to Cleveland so our members could share in the excitement too.”

“The ones that attracted the most interest,” says Strean, “were modern masters and American paintings, but with American paintings none of the venues were subsequent to each other, so we couldn’t make the tour work logistically. It’s tough because all museums plan their exhibition schedules so far in advance and yet we needed some of the work back as soon as 2007 to put into our new galleries.

“Once we knew what museums we would be working with,” Strean continues, “the whole museum swung into action. Great credit is due to the entire museum staff for pulling things together on such a short timeline. Their ability to radically shift gears and still deliver work of the highest professional standard is really a marvel. Everyone had to move China to the top of their priorities: conservation examined every single work, installation made crates and mounts, the registrars managed shipping plans, the photo studio created digital images that the publications and print communications offices used to prepare publication materials for delivery to China, Bill Robinson and the curatorial staff confirmed and revised checklists and texts, editing and design made sure that all content was correct and readily accessible for our venue partners, plus finance, marketing—everyone has been in on this.”

To Venable, the initiative is about more than sharing the CMA collections. “We wanted to exhibit the very best the collection has to offer, but on top of that we also wanted to talk about Cleveland as a city with amenities like a great orchestra and a great art museum, to create a positive image. I think in the world right now there’s not really a negative image of Cleveland—it’s more that people just don’t know much about



FROM MONET TO PICASSO TO CHINA:  
Vincent Van Gogh (Dutch, 1853–1890).  
*Poplars at Saint-Rémy*, 1889. Oil on  
fabric. Bequest of Leonard C. Hanna Jr.  
1958.32



SECURE DOWNLOAD: Chinese  
officials set up a security perimeter  
while art handlers unload crates at  
the Beijing World Art Museum.





**AT THE BEIJING OPENING:** Director Timothy Rub shares a few thoughts about the CMA's Berthe Morisot canvas *La Lecture* at the World Art Museum in May.

the city at all. Touring our great art as ambassadors for the city is a wonderful way to raise the city's profile."

International collaborations involve establishing new, long-term relationships with colleagues in other museums. "We had a visit from leaders of the National Museum of China last spring looking in general at how we were running things, because

they were also undertaking a major renovation of their building," Venable says. "While in Cleveland they became interested in the possibility of having our Impressionist and early modern paintings and sculpture come to Beijing. Soon thereafter, Heidi, [Chief Registrar] Mary Suzor, [Chief Conservator] Bruce Christman, and I ended up in China reviewing potential facilities where we could hold an exhibition. While there, our friends from the National Museum introduced us to the staff of the Beijing World Art Museum, where the show finally ended up."

"Going to China was very different from anything I've ever experienced," Strean recalls. "First of all, it's just bubbling with energy. And the trees that I had seen in Chinese painting aren't stylized—no, they are just what trees are like in China. In contrast, there are so many American and German cars on the road. Personally and professionally, the reception we got was really amazing."

"There's a realization that one's really dealing with people just like ourselves," says Venable, "professionals who know what they're doing and are planning for the future, just like we are."

In China, Strean notes, assumptions about the public's familiarity with the work on view are different than in Europe or America or even Japan. "Officials of the World Art Museum reminded us that while the Chinese public are like Americans in that they are busy people, running around, making a living, they do not have the same cultural context for understanding Western art as a Westerner does. And yet they really want to see things they cannot see in their country regularly."

**CHINESE GUESTS BEHIND THE SCENES AT THE CMA LAST YEAR:** An entourage from the National Museum of China, including former deputy director Zhu Fenghan, joins retired curator of Indian and Southeast Asian art Stan Czuma and Anita Chung in a temporary art storage area in May 2005.





Each exhibition venue brings with it a different set of circumstances, says Strean. “It’s interesting because the negotiations in China were more about how to make an exhibition happen at all, rather than about the details of the content. Germany [site of an upcoming show of CMA medieval works] was the opposite.”

Venable agrees. “The director of the Bavarian National Museum is a former curator at the Cleveland Museum of Art, Renate Eikermann. She knows the collection extremely well. She can look at the exhibition checklist and say, ‘Oh that’s good, but how about this other work that’s not on here?’ It’s a very different conversation than in China.”

Relatively few Chinese curators specialize in Western art because there are no comprehensive public collections of Western art in the country. “Because so many of the great Western works are in museums already,” Venable observes, “it would be very difficult to build an encyclopedic museum in China from scratch now—so instead their strategy is to present a steady stream of exhibitions.

“Over the years we’ve made lots of friends in China,” Venable continues. “They were unbelievably generous, making sure we went to the best restaurants and had drivers who could take us to various sites. They were very concerned that we were seeing the best of their country. And of course, when Chinese colleagues come to Cleveland we try to do the same.”

Anita Chung recalls that on one such visit, “We gave representatives from the National Museum a private tour of the Phillips exhibition one evening after it had closed to the public. That’s when they really became interested in presenting modern masters themselves.”

Upon returning to China, the delegation passed the word on to colleagues. “The director of the World Art Museum, Wang Limei, is the former head of the State Administration of Cultural Heritage, and she is very aware of the importance of cultural exchange,” notes Chung. “She was responsible for approving and overseeing loans of Chinese art to the West. She believes that after our exhibition, when Chinese people think of American museums, they will think of the Cleveland Museum of Art, along with the Metropolitan Museum of Art in New York. In fact, she was so impressed by the quality of our Asian collections that she may try to arrange for some of our Chinese and Asian works to travel to China. This is remarkable. Establishing this high level of cultural exchange is very important.”

Besides art, trading people is important too. “One thing I would love to do,” Venable concludes, “is to take our non-Asian-oriented staff to Asia. In general, we’d love to have more people who have personal contact with colleagues around the world. Those relationships can evolve into projects that transform our world in amazing ways.”



**SACRED GIFTS AND WORLDLY TREASURES: A Bridal Couple.** Southern Germany, c. 1470. Oil on wood. Delia E. Holden and L. E. Holden Funds 1932.179

#### TOUR DATES

**From Monet to Picasso: Masterworks from the Cleveland Museum of Art**

Eight venues, including:

*Beijing World Art Museum* (Beijing, China): May 26–August 27, 2006

*Mori Arts Center* (Tokyo, Japan): September–November 2006

*Seoul Arts Center* (Seoul, Korea): December 2006–March 2007

*Vancouver Art Gallery* (Vancouver, British Columbia): June–September 2007

*The Cleveland Museum of Art*: October 2007–January 2008

*Frist Art Center* (Nashville, TN): February–June 2008

**Sacred Gifts and Worldly Treasures: Medieval Masterworks from the Cleveland Museum of Art**

*National Museum of Bavaria* (Munich, Germany): spring/summer 2007

*J. Paul Getty Museum* (Los Angeles, CA): October 2007–January 2008

**Japanese Masterworks from the Cleveland Museum of Art**

Four venues, including the CMA in fall 2008

**Chinese Painting: Masterworks from the Cleveland Museum of Art**

Four venues, including the CMA as the first venue in fall 2009



# A Salute to Sallée

## Remembering the career of Charles Sallée, a Cleveland legend

A skillful printmaker, Sallée uses etched lines to create and shade form and aquatint, which produces a wash-like effect, to achieve various gradations of tone (*Anna*, 1935–39, 24.7 x 19.8 cm, Gift of John Puskas 1994.274).



On February 15 Cleveland lost a talented and important painter, printmaker, and interior designer, Charles Louis Sallée Jr. Born in Oberlin, Ohio, in 1911, Sallée grew up in Sandusky where his father, an ornamental plasterer, operated a construction company.

Sallée, whose childhood dream was to become an artist, moved to Cleveland in 1931. The aspiring young man attended art classes at the Playhouse Settlement (renamed Karamu House), an interracial cultural center, and studied lithography and etching at the Huntington Polytechnic Institute. He won the first Gilpin Players scholarship, a windfall during the Depression era, which made it possible for him to enroll in the Cleveland School of Art (now the Cleveland Institute of Art) in 1933. Sallée studied painting and drawing with Carl Gaertner and Paul Travis, portraiture with Rolf Stoll, and design with Viktor Schreckengost and Kenneth Bates. He became the first African American to graduate from Cleveland's premier art school,





Sallée in his 80s, always smiling  
(Collection of June Sallée Antoine)

which rewarded his talent with a scholarship for a fifth year of study. Already teaching art at Karamu House, Sallée also earned a bachelor's degree in education from Western Reserve College, enabling him to teach in the city school system.

In 1933, to mitigate the devastating effects of massive unemployment caused by the Great Depression, President Franklin D. Roosevelt signed the Federal Emergency Relief Act. The Works Progress Administration (WPA), which functioned from 1935 to 1943, offered diverse jobs, including work for artists. Sallée joined the program, painting murals for public buildings and working at Cleveland's graphic arts workshop, where he took full advantage of the opportunity to concentrate on printmaking.

During a time of great financial hardship for millions of Americans, many artists used their work to address questions of social inequality and the plight of the country's poorest citizens. Sallée offered hope for a better future in his mural for the Outhwaite public housing development office, *A New Day*, which depicts families moving from crowded and dilapidated quarters into clean, light-filled new homes. His prints often illustrate less serious themes such as the era's nightlife and picture young couples listening to a jukebox and dancing. Sallée's specialty, however, was portraiture, a genre in which he excelled. "Some people are an inspiration," explained the artist during a 2001 radio interview with Dee Perry on WCPN. "You put the pencil down and it draws itself."

Whether painting or drawing, Sallée not only accurately describes the sitter's physiognomy, but also reveals personality and creates a mood. Anna, portrayed in an etching and aquatint produced during Sallée's WPA tenure, her face framed by a pert hat and the collar of a pale coat, looks out confidently, smiling slightly, an intelligent and energetic young woman.

Sallée sketched the tropical foliage when his ship landed in the Philippines in the 1940s. He skillfully utilized the white of the paper to function as the bright sunlight illuminating the composition (pen and black ink, brush and black wash, 1943–47, 12.7 x 20.3 cm, Collection of June Sallée Antoine).





One of Sallée's great strengths, clearly evident in both paintings and prints, is proficient draftsmanship. His firm grasp of technique and the ease with which he draws is apparent in two examples from World War II. As was his lifelong habit, he sketched during spare time, capturing the essence of his experiences in rapidly executed vignettes. Working spontaneously with pen and black ink, he jotted down his first inspiration with thin, freely flowing lines, describing sailors relaxing shipboard. Then he reinforced some lines and added detail with thicker, more definite strokes. A few areas of ink wash, applied with a brush, add shadows that help define the space and give depth to the composition.

Two sketchbooks in the collection of the Artists Archives of the Western Reserve contain work dated between 1979 and 1995, evidence that Sallée still attended figure drawing groups during this time and at age 85 remained an adept draftsman. Many of these sketches of nude female models demonstrate his excellent grasp of anatomy and ability to use only a few lines to describe facial features, posture, and attitude.

After the war Sallée began a career in interior design. Over four decades he designed restaurants, churches, residences, and offices. Some of his most important commissions were the Tijuana nightclub, the clubrooms at the Cleveland Stadium, and the Grand Ballroom at Stouffer's Inn on the Square.

A Cleveland legend, Charles Sallée is sorely missed. His legacy is an accomplished body of work that enriches the city's heritage. 🏠

During World War II Sallée served in the U.S. Army Corps of Engineers as a cartographer and camouflage designer (pen and black ink, brush and black wash, 1943–47, 12.7 x 20.3 cm, Collection of June Sallée Antoine).





# Room for Reading

The new library facility incorporates the technological and spatial flexibility necessary to accommodate the museum's increasingly diverse community of patrons



Artist's rendering of the brand-new library reading room, on the top floor of the renovated education wing

When the Cleveland Museum of Art was incorporated in 1913, plans were already underway for a library of 10,000 volumes. In anticipation of the museum's grand opening, the *CMA Bulletin* of February 1916 described the library, located on the ground floor: "An air of studious repose pervades this most agreeable room. One long wall is pierced by windows between which bookcases projecting into the room form six secluded bays. . . . Down the center of the room are tables for use of the readers, who may help themselves to the books in the open shelves around the wall, and, yet, are all under the supervision of the librarian, who sits in a raised alcove at one side of the entrance; close at hand is a spacious vault for the safe-keeping of valuable books, manuscripts, etc. At the farther end of the library is the photograph room, a large, well lighted apartment, where will ultimately be found reproductions of all the important works of art in the world."

Upon the opening in 1916, several notable collections of books related to the museum's collection of objects had been acquired. Among these were J. Homer Wade's donation to complement the Wilson lace collection and the Macomber collection of books on arms and armor given by Mr. and Mrs.

Elizabeth A. Lantz is Director of Library and Archives; Louis Adrean is Associate Librarian for Reader and Circulation Services; and Leslie Cade is Archivist and Records Manager.

Work proceeds in May 2006 on construction of the clerestory above the new reading room.





John L. Severance. Though new acquisitions were rare during the Depression years, in 1939, upon the death of Mrs. Julia Morgan Marlatt, the library received the late William Marlatt's library of more than 300 finely printed books, including a complete set of works printed by William Morris at the Kelmscott Press in 1891–98. The library continued to purchase essential works, and in 1952, 1953, and 1956 Leonard C. Hanna made significant contributions to the library's book budget, intended for the acquisition of retrospective serial titles.

Demand for library resources and services grew rapidly. By the early 1950s the book collection had grown to more than 37,000 volumes and the photograph collection to nearly 47,000 images. In 1956 Hanna bequeathed a substantial endowment to the museum and the library was able to increase its collections at an unprecedented rate, adding rare scholarly volumes as they became available, and moving to new quarters in the expanded museum. In 1967 the joint program in art history with Western Reserve University was inaugurated, with graduate-level classes taught by museum staff and students welcomed to the library. Despite the existence of satellite libraries in curatorial and conservation departments, by the time the 100,000th volume was added to the collection in 1979 stack space was exhausted, and in 1983 a new addition to the museum provided room for 20 years of collection growth. The new library was named in honor of Jane Taft Ingalls and Louise Harkness Ingalls.

The next few years heralded the Ingalls Library's growing participation in technology-based solutions for access to information and shared cataloging of materials. In 1979 the library joined the Research Libraries Information Network in order to benefit from RLIN, a national database of bibliographic information, and in 1980, in cooperation with the Metropolitan Museum of Art and the Art Institute of Chicago, the museum developed a computerized union catalogue of art auction sales catalogues for RLIN.

As the collection and its use continued to increase, the need for automation became clear. In 1986 the Reinberger Foundation provided significant funding, and three years later the Dynix integrated library system was implemented.

The archives department was established in 1989 as the museum approached its 75th anniversary, with startup funding provided by the Gund Foundation. The need to consolidate and manage historical records had been building for years, and the desire to publish a museum history for the anniversary provided the final impetus.

Three pivotal events shaped the library's development in the 20th century: the decision in the 1950s to utilize funds from the Hanna bequest to build the library into a preeminent research collection, the construction of a building to house the library in the 1980s, and the automation of library operations. Signal events in the 21st century will include the move into the newly renovated space in the Breuer building and a combination of projects that will strengthen the library as an innovator in the information age and make its collections available to a worldwide audience.



Three iterations of the library reading room: on the basement level of the 1916 building, on the top floor of the 1958 addition (currently conservation laboratories), and in the 1984 addition





The new library facility has been planned with the technological and spatial flexibility necessary to accommodate our growing and increasingly diverse community of patrons. The expanded Reading Room, situated at the heart of the public space and lit by a combination of natural light from clerestory windows and table lamps, comfortably seats 80 to 100 people and includes ample shelving to accommodate the research needs of the curatorial staff and the students and faculty in the Joint Program in Art History. There will also be more seats in the Reference Room, which will house the library's substantial collection of artist clipping files, microfiche collections, and the Bartsch photographic collection of old master prints, as well as the numerous resources already available for reference. A large seminar room facilitates small group study, allows increased programming, and provides much needed space for bibliographic instruction and electronic resources training. The spirit of the popular "Monday Table Room" will be maintained via an open area with comfortable seating and newspapers, current auction catalogues, periodicals, and new books.

The move into a new facility will expand the library's technological resources through a series of projects designed to facilitate research. In the 21st century:

A new integrated library system will support all forms of media, including images, video, audio, and text, allowing seamless searching across national and international library catalogues and databases. Patrons will be able to search the library collection and other collections, including Google, simultaneously.

The library collections will be reclassified according to the Library of Congress Classification System, a nationally and internationally recognized standard, allowing patrons from all backgrounds and nationalities to more easily access them. (Our current system, developed by the Metropolitan Museum of Art in 1911, has become obsolete for art historical research.)

The collection of almost 500,000 slides has been digitized with funds provided in part by a grant from the U.S. Department of Education under the Fund for the Improvement of Education. This will preserve this priceless resource, which has been threatened by so many format changes over the years.

A new security and inventory system, using state-of-the-art RFID (radio frequency identification) technology, will control and safeguard the library collections.

The founders of the museum had the vision to include a library at the center of the museum's intellectual life, and the institution has sustained that vision to the current day. We are proud of where we have been and excited about where we are headed as the library continues to support the museum's mission and to provide access to a world-class collection of research materials for patrons locally, nationwide, and abroad. 🏠

## INGALLS LIBRARY

Open to all members 18 years and older, Tuesday–Friday 10:00–5:00.

Open to the public Wednesday 10:00–5:00

Ongoing book sale during library regular hours. Members receive a 15% discount on these purchases.

Your experience at the Cleveland Museum of Art is enriched by the benefits and privileges of membership. When you become a member you help the museum continue to be a world of great art for everyone. Benefits include access to all library services, from researching the auction catalogues to using other on-line resources. The reference staff is available by phone, in person, and by e-mail to assist you. Call 216-707-2530 or visit [library.clevelandart.org](http://library.clevelandart.org) and click on "Ask a Librarian."



# Summer in the Courtyard

Music in the courtyard exemplifies the museum's  
commitment to public programming



The jump blues/western swing band  
Blue Lunch, a perennial courtyard  
favorite

The Cleveland Museum of Art has long valued its role in the community through multidimensional events and programs, as well as world-class art exhibitions. The museum stands as a keystone in the rich history of Cleveland's cultural growth, offering high-profile events such as the internationally renowned Gala music series and more recent VIVA! performance series, and the hugely popular Parade the Circle festival. Yet quietly (and at times not so quietly) another program, the Summer Evenings music series, has provided free entertainment for thousands of museum guests over the years. For the many visitors who frequent this free public music series, Summer Evenings has become a unique tradition—a weekly community gathering in a casual and cultural atmosphere.

Originally titled "Wednesday Evening Art Festivals," the program was developed by the Art History and Education department in response to the museum's changing role in the community. The evening festivals ran every Wednesday in July from 1974 to 1976, offering dinner and a menu of music, films, exhibitions, art lectures, and workshops. With the introduction of the blockbuster shows that followed in the wake of 1976's traveling exhibition *Treasures of Tutankhamun*, museums



needed to adapt to the quickly growing demand for museum-based entertainment. The Cleveland Museum of Art embraced this evolution as an opportunity to showcase the summer's Wednesday Evening Festivals. In 1996, the museum officially changed the name to Summer Evenings, and soon thereafter programs were offered on Fridays as well as Wednesdays. Over the course of the last decade, Summer Evenings has come to identify all Wednesday and Friday after-work programming organized by the museum during the summer months: films, ticketed concerts, gallery tours, in addition to the courtyard music series. Since 2003, the museum has differentiated the free courtyard music from ticketed concert events by referring to the former as "Summer in the Courtyard."

The robust pool of Cleveland's local musical talent has played a crucial role in the program's success. During the early years, the Wednesday Evening Art Festivals scheduled chamber music, voice recitals, and piano performances. As the festival evolved, the music ventured into jazz and other genres representative of Cleveland's local music scene. Over the years, courtyard patrons have savored such area jazz favorites as Eddie Baccus, Ernie Krivda, and Trisha O'Brien, danced to Roberto Ocasio's Latin Jazz and the western swing of Blue Lunch, and relaxed to the inventive sounds of Matthew Abelson's hammer dulcimer. Much as the museum's permanent collection encompasses a full survey of art from ancient to contemporary, the Summer in the Courtyard program covers a variety of musical tastes. On any given night a guest might be welcomed by a lute player seemingly straight from the Renaissance, a cello player echoing the Baroque, folk music befitting a Hudson River landscape, or even a deejay melding influences and instruments much like a contemporary visual artist.

The emphasis on variety also influences the programming surrounding each evening's event. Guests have been greeted with wine-tasting booths, buffet lines for picnic fare, or seasonal themes such as early Oktoberfest or Summer Solstice decorations. No matter the occasion, Summer in the Courtyard strives to keep Wednesday and Friday evenings lively and entertaining for families and other visitors.

To some people, a world-class art museum like the CMA can seem intimidating. The museum's programs are designed not only to enrich the culture of the city and educate the entire community—but also to entertain and delight. Summer in the Courtyard embraces this mission by providing a casual forum for guests to relax and enjoy the warm summer months in one of Cleveland's most charming venues. 🏠



The jazz combo Nighthawk



Blues rock from the Kingbees

#### BACK THIS SUMMER!

The *Summer in the Courtyard* series returns again for the 2006 summer season. From July 14 to September 22, 5:30–8:30 pm, music plays in the courtyard for guests to enjoy on Wednesdays and Fridays. Check the programs pages for a complete listing.



# Summer in the Courtyard

It's back! Enjoy live music and dining in the outdoor courtyard 5:30–8:30 every Wednesday and Friday evening beginning July 14.

**Fri/14 July** *Latin Jazz Project* (Latin jazz fusion)

**Wed/19 July** *Eddie Baccus Quartet* (jazz)

**Fri/21 July** *Trisha O'Brien Quintet* (jazz)

**Wed/26 July** *Up Ensemble* (jazz)

**Fri/28 July** *Sammy DeLeon* (salsa)

**Wed/2 Aug** *Dave Sterner Quintet* (jazz)

**Fri/4 Aug** *Jim Miller Band* (rock)

**Wed/9 Aug** *Northcoast Jazz Collective* (jazz)

**Fri/11 Aug** *Ernie Krivda* (swing)

**Wed/16 Aug** *Harry Bacharach* (jazz/blues)

**Fri/18 Aug** *The Kingbees* (rock/blues)

**Wed/23 Aug** *Nighthawk* (jazz/blues)

**Fri/25 Aug** *Panic* (steel drum/Caribbean)

**Wed/30 Aug** *Bobby Selvaggio* (jazz)

**Fri/1 Sep** *Mo' Mojo Mama Band* (zydeco)

**Wed/6 Sep** *Blue Lunch* (swing/blues)

**Fri/8 Sep** *Cats on Holiday* (rock)

**Wed/13 Sep** *Tony Pulizzi* (jazz)

**Fri/15 Sep** *Haywire* (rock)

**Wed/20 Sep** *JT3* (pop)

**Fri/22 Sep** *CMA 90th BIRTHDAY SPECIAL*



Summer in the Courtyard sponsored by

 **Charter One**



## 5 JULY WEDNESDAY

**Film** 7:00 at Case's Strosacker Auditorium. *Stolen* (USA, 2005, color, DVD, 85 min.) directed by Rebecca Dreyfuss, with Tracy Chevalier and the voices of Blythe Danner and Campbell Scott. The largest art heist in modern history—perpetrated at Boston's Isabella Stewart Gardner Museum in March 1990 by thieves dressed like cops—is explored in this fascinating documentary. Among the priceless paintings stolen was Johannes Vermeer's *The Concert*, one of only 35 surviving works by the Dutch master. Among the movie's colorful cast of characters is Harold Smith, a renowned art detective who has tried to crack the case for 15 years. "Should appeal not just to the legion of Vermeer fans, but to lovers of good mystery" —*Variety*. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

## 6 JULY THURSDAY

**Gallery Tour** 1:00 at Artist Archives of the Western Reserve, 1834 East 123rd Street, Cleveland. *Focus: Fiber*. Barbara A. Kathman, assistant director in charge of the CMA docent program, leads a tour of the exhibition.

## 7 JULY FRIDAY

**Community Arts Event** 11:45–1:15 on Mall C (rain date Tue/11 Jul). *Panic Steel Ensemble* with puppet and stilt performers as part of ParkWorks *Meet Me on the Mall*.

**Book Signing** 6:30 at Shaker Square. Ceramic artist Toshiko Takaezu and photographer J. Stanley Yake sign the new book *Toshiko Takaezu: The Earth in Bloom*, the first book-length treatment of work by this great ceramic artist who taught at Princeton for 20 years and has exhibited for over 50 years at major museums and venues across the United States and Japan. She has been declared a Living Treasure in both North Carolina and Hawaii. Illustrated with Yake's gorgeous photographs, the book includes examples of her ceramics, weavings, large bronze forms, and bells.

## 8 JULY SATURDAY

**Book Signing** 10:00 at Shaker Square. Nina Freedlander Gibans signs her book *Creative Essence: Cleveland's Sense of Place*, released by Kent State University Press in 2005. This work was born from the Cleveland Artists Foundation's Dialogue series that explored the city's rich contributions to the fields of visual arts and architecture. The book, which comes with a DVD that was part of the 2003 Cleveland International Film Festival, has illustrations starting with images of "Cleveland School" artists active in the first half of the 20th century and moving into the changes that occurred in the last half of the century. This is a wonderful resource for those interested in art history and Cleveland history. Check out two related websites, [clevelandartandhistory.org](http://clevelandartandhistory.org) and [architectureofcleveland.com](http://architectureofcleveland.com), both designed for educational uses.

## 9 JULY SUNDAY

**FREE Family Festival** 1:00–4:00 at MOCA Cleveland. *It's Geometric*. All cultures from around the world have incorporated geometric patterns in their art. Inspired by the diverse collection on loan from the Cleveland Museum of Art, create geometric art using a variety of materials. Families and individuals of all ages welcome. Free!

## 11 JULY TUESDAY

**Architecture Tuesdays** 12:15–1:15. *The Tall Office Building Walking Tour* focuses on the evolution of the skyscraper style from the 1880s to today, which is well represented in downtown Cleveland. Meet at the Soldiers and Sailors Monument, rain or shine. Advance tickets required. All four tours: \$40, CMA members \$36; individual sessions \$12, CMA members \$10.

## 12 JULY WEDNESDAY

**Book Discussion Begins** 3 Wednesdays, July 12, 19, 26, 10:00–11:30 or 1:15–2:45 at Shaker Square. *The Da Vinci Code* by Dan Brown. Read and



## Panorama Film Series @ Case

OSCAR-WINNING ANIMATED SHORTS  
*The Moon and the Son*, July 26

Comedies, documentaries, shorts, and a "philosophical travelogue"—all Cleveland premieres—screen in July and August at Case's Strosacker Auditorium. The comedies focus on two social outcasts: a dishonored paintball champion (*Blackballed: The Bobby Dukes Story*, Wed/19 July, 7:00) and a nerdy video store clerk (*Film Geek*, Wed/16 August, 7:00). The documentaries explore the 1990 robbery of Boston's Isabella Stewart Gardner Museum (*Stolen*, Wed/5 July, 7:00); a group of Kentucky convicts who brush up their Shakespeare (*Shakespeare Behind Bars*, Wed/9 August, 7:00); two Bolivian Catholic boys who worship the devil while working the silver mines (*The Devil's Miner*, Wed/16 August, 8:15); and outrageous New York actor and playwright Charles Busch (*The Lady in Question Is Charles Busch*, Wed/23 August, 7:00). The shorts are this

year's Oscar nominees in two categories (2005 Academy Award Nominated Animated Short Films, Wed/26 July, 7:00 and 2005 Academy Award Nominated Live-Action Short Films, Wed/2 August, 7:00) and include the winner in each category. And the "philosophical travelogue" is *The Ister* (Wed/30 August, 7:00), which ponders the history of 20th-century Europe while journeying up the Danube River.

All films screen in Strosacker Auditorium on the Case Quad. There is free film parking in lots 1A and 1B off northbound MLK. Admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Buy tickets at the door; advance tickets and Panorama vouchers (book of 10 \$45, CMA members \$35) at the CMA Shaker Square ticket center. Special thanks to Case.



### Cleveland Cinematheque Discount for CMA Members

CMA members enjoy the Cinematheque member price (\$5 instead of \$8) for any regular film showing through August. See new 35mm prints of Jean Renoir's *Boudu Saved from Drowning* and Carol Reed's *The Fallen Idol* (written by Graham Greene), new films like

Matthew Barney's *Drawing Restraint* 9, and much more. For a complete schedule, go to [www.cia.edu/cinematheque](http://www.cia.edu/cinematheque). The Cinematheque is located inside the Cleveland Institute of Art at 1141 East Boulevard. Free parking in the adjacent CIA lot. Tickets at the door only. CMA member card required for discount; no advance sales or guest privileges.

discuss literature with fine art themes. The first week includes a slide presentation about art, the second week an in-depth discussion of the book, and the third a conversation about the art and the book. Visit the museum's Ingalls Library where books related to book selections are currently on display and available for your perusal. The Ingalls Library will remain open during the entire construction period. This program is a collaboration of the museum library and education departments. \$44, CMA members \$35.

**Gallery Talk** 1:30 at MOCA. *The Persistence of Geometry*.



### 13 JULY THURSDAY

**Community Arts Event** 7:30–9:00 on Mall B (rain date Tue/18 Jul). Puppet and stilt performers as preview to ParkWorks Movie *Under the Stars*.

### 14 JULY FRIDAY

**Community Arts Event** 12:00–8:00 Family Stage on Prospect Avenue. Chalk Art Experience featuring a collaborative street painting by Community Arts artists Tim Haas, A. D. Peters, and Jesse Rhinehart and family interactive street painting workshops as part of Ingenuity Festival.

**Courtyard Music** 5:30–8:30 *Latin Jazz Project* (Latin jazz fusion).

**A TALL OFFICE BUILDING**  
Margaret Bourke-White's *Terminal Tower, Cleveland, 1927* (gelatin silver print, Gift of Huntington Bank 2003.361). See walking tour July 11.

### 15 JULY SATURDAY

**Community Arts Event** 12:00–8:00, Family Stage on Prospect Avenue. Chalk Art Experience at the Ingenuity Festival (see Fri/14 Jul).

**Gallery Tour** 1:00 at Artist Archives of the Western Reserve, 1834 East 123rd Street, Cleveland. *Focus: Fiber*. Barbara A. Kathman, assistant director in charge of the CMA docent program, leads a tour of the exhibition.

### 16 JULY SUNDAY

**Community Arts Event** 12:00–6:00, Family Stage on Prospect Avenue. Chalk Art Experience at Ingenuity Festival (see Fri/14 Jul).

**Gallery Talk** 1:30 at MOCA Mezzanine Gallery. *Linda Butler and Philip Brutz: Process/Process*.

### 18 JULY TUESDAY

**A Day for Art** 10:00–11:30 or 1:00–2:30 at Shaker Square. Come join us to have fun and create a project at this one-day art event. \$12 per class. *Creative Creatures* (ages 4–8); *Kids' Printshop* (ages 9–12).

**Architecture Tuesdays** 12:15–1:15. *The Mall Plan Walking Tour*. Chicago's 1893 Columbian Exposition celebrated the emergence of the United States as a world power and displayed its cultural and civic aspirations. Chicago architect Daniel Burnham was the fair's Superintendent of Works and soon became the chief exponent of the City Beautiful movement in America. His first complete design for the reorganization of an American city's civic center was Cleveland's Mall Plan of 1903. This tour examines the buildings, art, and impact of Burnham's designs. Meet at the Soldiers and Sailors Monument, rain or shine. Advance tickets required. Full course: \$40, CMA members \$36; individual sessions \$12, CMA members \$10.

**NIA Coffee House** 6:00–8:30 at Coventry Village Library.





CMA@MOCA Cleveland

**Persistence of Geometry: Form, Content, and Culture in the Collection of the Cleveland Museum of Art**

Saturday, July 29, 2:00–3:30, Bolton Theatre, Cleveland Play House. *Directors' Perspectives: A Dialogue on Exhibiting and Collecting.* Join MOCA's Executive Director Jill Snyder, new CMA Director Timothy Rub, and the exhibition's guest curator and president of the Studio Museum of Harlem, Lowery Stokes Sims, for this moderated panel discussion. The panel explores the context and presentation of permanent collections as well as special exhibitions and focuses on how one uses the display of permanent collections to advance a variety of goals, including reconsideration of historical perspectives, community outreach, and scholarship. Moderated by Dee Perry.

FREE tickets are required for this event. To obtain tickets please contact the Cleveland Museum of Art's ticket center at 1-888-CMA-0033.

**Mezzanine Series**

Sundays, June 25 and July 16, 1:30, MOCA Mezzanine Gallery. *Linda Butler and Philip Brutz: Process/Process.* This 45-minute gallery talk by photographers Linda Butler and Philip Brutz, both of whom photographed the deinstallation of the Cleveland Museum of Art's permanent collection, examines their process on both a technical and an artistic level.



CMA@MOCA Cleveland

Wednesdays, July 12 and 26, August 9 at 1:30 and Sundays, July 23 and August 20 at 1:30 at MOCA. Gallery talks featuring *The Persistence of Geometry* as well as the CMA@MOCA Mezzanine series and the Sarah Kabot exhibition. Tours meet in the main lobby of MOCA.



CMA@MOCA Cleveland

**It's Geometric!**

Sunday, July 9, 1:00–4:00 at MOCA. All cultures from around the world have incorporated geometric patterns in their art. Inspired by the diverse collection on loan from the Cleveland Museum of Art, create geometric art using a variety of materials. Families and individuals of all ages welcome! Free!



© Richard Long  
(British, b. 1945).  
*Cornwall Circle*,  
1991. Slate.  
1991.111.

**19 JULY WEDNESDAY**

**Circle Sampler Summer Camp** 9:00–12:00 at Shaker Square. "A Day in the Life of" is this year's theme for the one-week all-day camp hosted by the Cleveland Museum of Natural History. Students visit 10 different cultural institutions, including the CMA Shaker Square facility. Grades 4–6, July 17–21 and July 24–28. Contact the Cleveland Museum of Natural History at 216–231–4600 ext. 3214 to register. \$198 for members of any of the 10 institutions; non-members \$218.

**Educators Summer Institute Begins** 9:00–3:00 *Crazy About Collecting*. \$150.

**Courtyard Music** 5:30–8:30 *Eddie Baccus Quartet* (jazz).

**Film** 7:00 at Case's Strosacker Auditorium. *Blackballed: The Bobby Dukes Story* (USA, 2004, color, DVD, 91 min.) directed by Brant Sersen, with Rob Corddry and Paul Scheer. Winner of the Audience Award at the 2004 SXSW Film Festival, this hilarious new "sports" comedy focuses on fictional Bobby Dukes, the world's first paintball superstar, who tries to mount a comeback and regain his

title after being banned from the game for 10 years for cheating ("wiping"). Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

**20 JULY THURSDAY**

**Community Arts Event** 6:00–9:00 at Coventry Village. Mask-making as part of Coventry Village Art Festival.

*Blackballed*, July 19



**21 JULY FRIDAY**

**Community Arts Event** 12:00–2:00 at Star Plaza. *Panic Steel Ensemble* as part of Sparx Street Beats.

**Courtyard Music** 5:30–8:30 *Trisha O'Brien Quintet* (jazz).

**23 JULY SUNDAY**

**Gallery Talk** 1:30 at MOCA. *The Persistence of Geometry*.

**25 JULY TUESDAY**

**Architecture Tuesdays** 12:15–1:15. *Civic Sculpture Walking Tour*. In 1860, Cleveland became the first city in Ohio to display a publicly commissioned monumental sculpture, the Oliver Hazard Perry monument on Public Square. Later works such as Noguchi's *Portal* and Oldenburg's *Free Stamp* reflect the vast social changes that have transformed the culture of American cities in the ensuing 150 years. Meet at the Soldiers and Sailors Monument, rain or shine. Advance tickets required. Full course: \$40, CMA members \$36; individual sessions \$12, CMA members \$10.

**26 JULY WEDNESDAY**

**Circle Sampler Summer Camp** 9:00–12:00 at Shaker Square. See Wed/19 Jul.

**Gallery Talk** 1:30 at MOCA. *The Persistence of Geometry*.

**Courtyard Music** 5:30–8:30 *Up Ensemble* (jazz).

**Films** 7:00 at Case's Strosacker Auditorium. *2005 Academy Award Nominated Animated Short Films* (various countries, 2005, color, DVD/35mm, 81 min.) This program contains the five films nominated for this year's Oscar for Best Animated Short Film: Shane Acker's *9* (USA); Sharon Colman's *Badgered* (Britain); John Canemaker's autobiographical *The Moon and the Son: An Imagined Conversation* (USA), the Oscar winner; Anthony Lucas's *The Mysterious Geographical Explorations of Jasper Morello* (Australia); and Mark Andrews, Andrew Jimenez, and Pixar's *One Man Band* (USA). Also included is a film that was short-listed for nomination but didn't reach the final five, Bill Plympton's *The Fan and the Flower* (USA). Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. *Special thanks to Sean McGinn, Pixar.*



## Community Arts

See artists and performers throughout the summer. **ParkWorks** events feature music by *Panic Steel Ensemble* or *Blues de Ville* and puppets and stilters 7 and 13/Jul and 4, 10, and 18/Aug. In Cleveland Heights, enjoy mask making and other hands-on art at **Coventry Street Arts Fairs** 20/Jul and 17/Aug and *Panic Steel Ensemble* on 27/Jul at the **Heights Arts** party at Cedar and Fairmount. A Chalk Festival preview enlivens the **Ingenuity Festival** near the Family Stage on Prospect Avenue 14, 15, and 16/Jul with a collaborative street painting by artists Tim Haas, A. D. Peters, and Jesse Rhinehart and a family interactive street painting workshop. *Panic Steel Ensemble* appears every day at Ingenuity, community arts performers also appear at **Sparx Street Beats** 21/Jul and 24/Aug, and Panic wows them at **Wade Oval Wednesdays** 30/Aug. Details in daily listings.



## Circle Sampler Camp

"A Day in the Life of" is this year's theme for the one-week all-day camp hosted by the Cleveland Museum of Natural History. Students visit 10 different cultural institutions, including the CMA Shaker Square facility. Grades 4–6, July 17–21 and July 24–28. Contact the Cleveland Museum of Natural History at 216–231–4600 ext. 3214 to register. \$198 for members of any of the 10 institutions; non-members \$218.

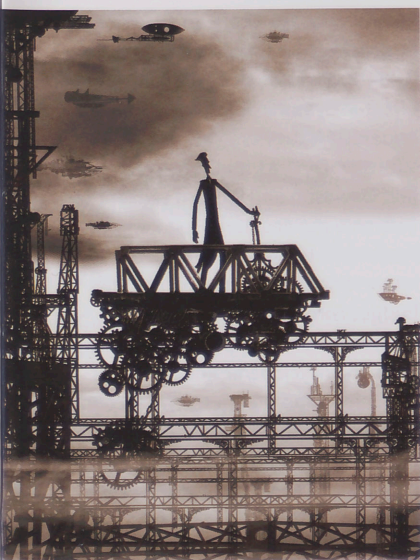
## A Day for Art

Tuesday, July 18, 10:00–11:30 or 1:00–2:30 at Shaker Square. Come join us to have fun and create a project at this one-day art event. \$12 per class. *Creative Creatures* (ages 4–8); *Kids' Printshop* (ages 9–12).

## Adult Studios

### Seasonscapes

7 Fridays, September 8–October 20, 10:00–12:30 or 6:00–8:30. Paint views from the Cleveland Museum of Art in oil. Learn to balance color, pattern, texture, and contrast while achieving form and perspective. Rainy days will be spent inside the museum. Susan Gray Bé, instructor. \$180, CMA members \$144; \$60 supply kit available for first-time students.



*The Mysterious Geographic Explorations of Jasper Morello*, July 26

### 27 JULY THURSDAY

**Community Arts Event** 7:00–8:30 at Cedar/Fairmount. *Panic Steel Ensemble* as part of a Heights Arts "Party in the Heights" event.

### 28 JULY FRIDAY

**Courtyard Music** 5:30–8:30 *Sammy DeLeon* (salsa).

### 29 JULY SATURDAY

**Panel Discussion** 2:00–3:30 at the Bolton Theatre in the Cleveland Play House complex. *Director's Perspectives: A Dialogue on Exhibiting and Collecting*. Free tickets required.

### 1 AUGUST TUESDAY

**Teacher Course Begins** 9:00–5:00 at the Mayfield and Maple Heights Regional Libraries (concludes Wed/2). *Out of the Box and Off the Shelf: Integrating Museum and Library Resources into Academic Content Areas*. The Cleveland Museum of Art and the Cuyahoga County Public Library announce an exciting two-day workshop exploring technology, arts integration, literacy, and the use of primary source documents in teaching language arts, math, and social studies. Academic credit from CSU is available. Participants will create resources to use in their class-

rooms and will be introduced to teaching materials from the museum and the library. Call Dale Hilton at 216–707–2491 for information. \$40 (non-credit); \$185 (one credit hour). To register, contact the CMA ticket center at 216–421–7350.

**Architecture Tuesdays** 12:15–1:15. *Cleveland Public Library Walking Tour*. When completed in 1925, Walker & Weeks's downtown library building declared Cleveland's postwar commitment to Daniel Burnham's Mall Plan. The 1996 opening of the Louis Stokes Wing reinforced the library's central role in the revitalization of the city's core. The two buildings reflect the diverse circumstances of the eras in which they were constructed but are united in the high quality of their design. This tour examines in detail the buildings and park that comprise the library complex. Meet at the Soldiers and Sailors Monument, rain or shine. Advance tickets required. Full course: \$40, CMA members \$36; individual sessions \$12, CMA members \$10.

**NIA Coffee House** 6:00–8:30 at Coventry Village Library.

### 2 AUGUST WEDNESDAY

**Teacher Course Concludes** 9:00–5:00 at the Mayfield and Maple Heights Regional Libraries (began Tue/1). *Out of the Box and Off the Shelf*.

**Courtyard Music** 5:30–8:30 *Dave Sterner Quintet* (jazz).

**Films** 7:00 at Case's Strosacker Auditorium. *2005 Academy Award Nominated Live-Action Short Films* (various countries, 2005, color, DVD, 100 min.) This program contains the five films nominated for this year's Oscar for Best Live-Action Short Film: Ulrike Grote's *Ausreisser* (*The Runaway*, Germany); Sean Ellis and Lene Bausager's *Cashback* (Britain); Rúnar Rúnarsson and Thor S. Sigurjónsson's *The Last Farm* (Iceland); Rob Pearlstein and Pia Clemente's *Our Time Is Up* (USA), with Kevin Pollak; and the Oscar winner, Martin McDonagh's *Six Shooter* (Britain), a black comedy about a widower (Brendan Gleeson) taking a memorable train trip. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.



## Adult Programs

### Book Signing

Fri/7 Jul, 6:30 at Shaker Square. The ceramic artist Toshiko Takaezu and photographer J. Stanley Yake sign copies of the new book *Toshiko Takaezu: The Earth in Bloom* (MEAM Publishing).

### Book Signing

Sat/8 Jul, 10:00 at Shaker Square. Nina Freedlander Gibans signs copies of her book *Creative Essence: Cleveland's Sense of Place* (Kent State University Press).

### Architecture Tuesdays

12:15–1:15

Four different walking tours of Cleveland. Advance tickets required. Full course: \$40, CMA members \$36; individual sessions \$12, CMA members \$10. Meet at the Soldiers and Sailors Monument. Rain or shine.

July 11 *The Tall Office Building*

July 18 *The Mall Plan*

July 25 *Civic Sculpture*

August 1 *Art and Architecture of the Cleveland Public Library*

## Educators Academy

### Out of the Box and Off the Shelf

Integrating museum library resources into academic content areas.

All day Tue/1 Aug and Wed/2 Aug, 9:30–5:00 at the Cuyahoga County Public Library Maple Heights Regional Branch and the Mayfield Regional Branch. This professional development program for teachers explores literacy, diversity, and technology and their connections to social studies, math, science, and language arts. Graduate credit available. \$40 (no credit); \$185 (one graduate credit through CSU). Register through the ticket center. For information about CSU credit contact Colleen Simon at 216-523-7142 or c.m.simon51@csuohio.edu.

## Slam It!

### Teacher Dialogue

Wed/16 Aug, 6:30–8:00 at the Mayfield and Maple Heights Regional Libraries. Attention high school teachers! Join the museum and Cuyahoga County Public Library for a free 90-minute dialogue on art and poetry. Discover how a program called SLAM IT! will teach your students about the connection between art and poetry. SLAM IT! is a free program for teen poetry lovers to improve their writing and performing skills. It provides them with the opportunity to join an e-community of teen poets, get published and contribute to a CD, and meet and learn from area poets. Advance registration required; contact Lenaia Burbank at 216-707-6896 or register online, [www.clevelandart.org/slamit](http://www.clevelandart.org/slamit).

### 4 AUGUST FRIDAY

**Community Arts Event** 11:45–1:15 on Mall B (rain date Tue/8 Aug). *Panic Steel Ensemble* with puppet and stilt performers as part of ParkWorks *Meet Me on the Mall*.

**Courtyard Music** 5:30–8:30 *Jim Miller Band* (rock).

### 9 AUGUST WEDNESDAY

**Gallery Talk** 1:30 at MOCA. *The Persistence of Geometry*.

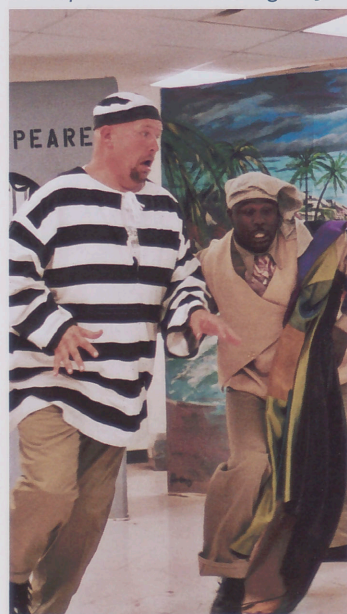
**Courtyard Music** 5:30–8:30 *Northcoast Jazz Collective* (jazz).

**Film** 7:00 at Case's Strosacker Auditorium. *Shakespeare Behind Bars* (USA, 2005, color, DVD, 92 min.) directed by Hank Rogerson. In this unexpected and moving nonfiction film, convicted felons at a Kentucky correctional institution "find freedom in performance and release in words" (*The New York Times*) when they put on a production of Shakespeare's *The Tempest*. "A testament to the redemptive powers of art" —*Seattle Post-Intelligencer*. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

### 10 AUGUST THURSDAY

**Community Arts Event** 7:00–8:30 on Mall B (rain date Tue/15 Aug). Puppet and stilt performers as preview to ParkWorks *Movie Under the Stars*.

*Shakespeare Behind Bars*, August 9



### 11 AUGUST FRIDAY

**Courtyard Music** 5:30–8:30 *Ernie Krivda* (swing).

### 15 AUGUST TUESDAY

**NIA Coffee House** 6:00–8:30 at Coventry Village Library.

### 16 AUGUST WEDNESDAY

**Courtyard Music** 5:30–8:30 *Harry Bacharach* (jazz/blues).

**Teacher Dialogue** 6:30–8:00 at the Mayfield and Maple Heights Regional Libraries. Free dialogue on art and poetry. Discover how a program called SLAM IT! will teach your students about the connection between art and poetry. SLAM IT! is a free program for teen poetry lovers to improve their writing and performing skills. It provides the opportunity to join an e-community of teen poets, get published and contribute to a CD, and meet and learn from area poets. Advance registration required; contact Lenaia Burbank at 216-707-6896 or register online, [www.clevelandart.org/slamit](http://www.clevelandart.org/slamit).

**Film Double Feature** 7:00 at Case's Strosacker Auditorium. *Film Geek* (USA, 2005, color, DVD, 78 min.) directed by James Westby. *The Devil's Miner* (USA/Germany, 2005, color, subtitles, DVD, 82 min.) directed by Kief Davidson and Richard Ladkani. Two new movies from First Run Features, a top NY distributor of interesting indies. The first is a low-budget comedy about an insufferable, socially inept video store clerk with an encyclopedic knowledge of film. Cleveland premiere. The second is one of the most acclaimed and haunting movies of the year—a portrait of a 14-year-old Bolivian boy and his 12-year-old brother who, though both Catholics, pay tribute to the devil while working underground in a silver mine to support their family. Cleveland theatrical premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

### 17 AUGUST THURSDAY

**Community Arts Event** 6:00–9:00 at Coventry Village, Cleveland Heights. Community Arts activity as part of Coventry Village Art Festival.



## Art and Fiction Book Club

*The Da Vinci Code* by Dan Brown, 3 Wednesdays, July 12, 19, 26, 10:00–11:30 or 1:15–2:45 at Shaker Square. Read and discuss literature with fine art themes. The first week includes a slide presentation about art, the second week a discussion of the book, and the third a conversation about the art and the book. Visit the museum's Ingalls Library where books related to book selections are currently on display and available for your perusal. The Ingalls Library will remain open during the entire construction period. This program is a collaboration of the museum library and education departments. \$44, CMA members \$35.

## Talks to Go

### A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your museum group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Karen Gregg (216-707-2459) or Katherine Klann (216-707-2458).

Artist's rendering of entrance to new special exhibitions galleries

## NIA Coffee Houses



### @ Coventry Village Library

Enjoy jazz, poetry, and open mic with Vince Robinson and the Jazz Poets, 6:30–8:30 every first and third Tuesday night at Coventry Village Library, 1925 Coventry Road in Cleveland Heights. Call 216-321-3400 for further information.



### 18 AUGUST FRIDAY

**Community Arts Event** 11:45–1:15 on Mall C. *Blues de Ville* as part of ParkWorks Meet Me on the Mall.

**Courtyard Music** 5:30–8:30 *The Kingbees* (rock/blues).

### 20 AUGUST SUNDAY

**Gallery Talk** 1:30 at MOCA. *The Persistence of Geometry*.

### 23 AUGUST WEDNESDAY

**Courtyard Music** 5:30–8:30 *Nighthawk* (jazz/blues).

**Film** 7:00 at Case's Strosacker Auditorium. *The Lady in Question Is Charles Busch* (USA, 2005, color, DVD, 90 min.) directed by John Catania and Charles D. Ignacio. Playwright, actor, screenwriter, novelist, drag artist, and leading lady Charles Busch—author of *The Tale of the Allergist's Wife*, *Vampire Lesbians of Sodom*, *Die Mommie Die!* and other campfests—is profiled in this entertaining, heartfelt portrait. “A drag to riches story” —*The Village Voice*. Cleveland theatrical premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

### 24 AUGUST THURSDAY

**Community Arts Event** 6:00–8:00 at E 4 St. and House of Blues. *Panic Steel Ensemble*, part of Sparx Street Beats.

### 25 AUGUST FRIDAY

**Courtyard Music** 5:30–8:30 *Panic* (steel drum/Caribbean).

### 30 AUGUST WEDNESDAY

**Community Arts Event** 5:30–7:30 on Wade Oval. *Panic Steel Ensemble*, as part of Wade Oval Wednesdays.

**Courtyard Music** 5:30–8:30 *Bobby Selvaggio* (jazz).

**Film** 7:00 at Case's Strosacker Auditorium. *The Ister* (Australia, 2004, color, DVD, subtitles, 189 min.) directed by David Barison and Daniel Ross. A 2,000-mile voyage on the Danube River, from its mouth at the Black Sea to its source in the Black Forest, provides the impetus for an ambitious, unprecedented philosophical inquiry into the heart and history of modern Europe. Using Martin Heidegger's 1942 series of lectures on Friedrich Hölderlin's poem *The Ister* (the ancient Greek name for the Danube) as their

launching pad, three prominent philosophers (Philippe Lacoue-Labarthe, Jean-Luc Nancy, Bernard Stiegler) and one famous filmmaker (Hans-Jürgen Syberberg) reflect on the turbulent history of 20th-century Europe and on the themes of home and place, culture and memory, ecology and technology, politics and war. “*The Ister* asks you not to think, but to think hard. Your reward ... is to see the simplest things in a new light, possessed of vast new dimensions” —*The NY Times*. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

### 1 SEPTEMBER FRIDAY

**Courtyard Music** 5:30–8:30 *Mo' Mojo Mama Band* (zydeco).

*The Ister*, August 30





## Members Audit CWRU Classes

For \$200, CMA members may sit in on these Case Western Reserve University art history classes. Register through the ticket center.

**Fall** (classes begin Aug 28 and end Dec 8)

### Intro to the Art of Sub-Saharan Africa

ARTH 290 Tuesday and Thursdays, 1:15–2:30. Constantine Petridis.

### Greek Sculpture

ARTH 328/428 Mondays, 2:00–5:00. Jenifer Neils.

### Issues in Medieval Art

ARTH 350/450 Mondays, Wednesdays, Fridays, 9:30–10:20. Staff.

### 16th-Century Italian Art

ARTH 353/453 Mondays, Wednesdays, Fridays, 11:30–12:20. Ed Olszewski.

**Renaissance Art in Northern Europe**  
ARTH 360/460 Mondays, Wednesdays, 12:30–1:45. Catherine Scallen.

### Visions of Utopia: 20th-Century European Art

ARTH 382/482 Tuesdays, Thursdays, 10:00–11:15. Anne Helmreich.

## Annual Collis Lecture

**Save the date:** The annual John and Helen Collis Lecture takes place Sunday, October 22, in Gartner Auditorium. David Gordon Mitten, James Loeb Professor, Harvard University, will present *Alexander the Great: A Man for All Seasons*.

## Teacher Resource Center

### Educators Summer Institute

July 19–21, 9:00–3:00. *Crazy About Collecting*. Join us for this special opportunity to explore the collections of our city with the Cleveland Botanical Garden, Cleveland Museum of Art, and Cleveland Museum of Natural History. Learn how each of these institutions began and the “how, what, and why” of collecting from experts in the arts and sciences. Experience treasures the general public never sees, such as works of fine art, exotic plants, and prehistoric animal bones, and discover how the experts use these collections to learn more about the world around us. This session is available for graduate credit. Series fee \$150. For more information or to register, call the ticket center at 1-888-CMA-0033.

## Member Shopping Days

### July 1–15, CMA @ Shaker Square

The semi-annual Member Shopping Days are July 1–15 at Shaker Square. Use your special **25% members-only discount** on our great selection of unique gifts, including wonderful art, books, lovely jewelry, unusual note cards. Shaker Square closes at the end of July, so this is your chance to get the best selection.

It's never too early to plan for holiday shopping. The **Fall Member Shopping Days** will be held November 17–19 at the Museum Store, including the *Barcelona* store at the CMA. The same 25% members-only discount will also apply.

Be sure to mark your calendars!

Discount applies to regular-priced merchandise only. No discount on already reduced items. See a store representative for details.

## Textile Art Alliance Events

### Focus: Fiber 2006 Exhibition

Through July 28 at Artist Archives of the Western Reserve (AAWR), 1834 East 123rd Street, Cleveland. Hours: Mon, Thu, Fri 10:00–4:00; Sat 12:00–4:00. A biennial juried exhibition of contemporary fiber art.

### Focus: Fiber 2006 Exhibition Catalogue

\$12 plus shipping. To order contact Martha at 216-707-2579, focusfiber@yahoo.com.

### Focus: Fiber Gallery Tours

Thursday, July 6, 1:00 and Saturday, July 15, 1:00 at AAWR. Barbara A. Kathman, assistant director in charge of the docent program, leads a tour of the exhibition.

### Evelyn Svec Ward Retrospective II Exhibition

Sunday, July 16–Friday, September 15 at Ginko Gallery, 19 South Main Street, Oberlin, OH 44074. Hours: Tue–Sat 10:00–2:00; Sun 12:00–4:00. Opening reception Sunday, July 16, 1:00–4:00. Fundraiser for the textile acquisition fund; closed bids accepted. For information phone the gallery at 440-774-3117.

### Surface Expressions 2006 Exhibition

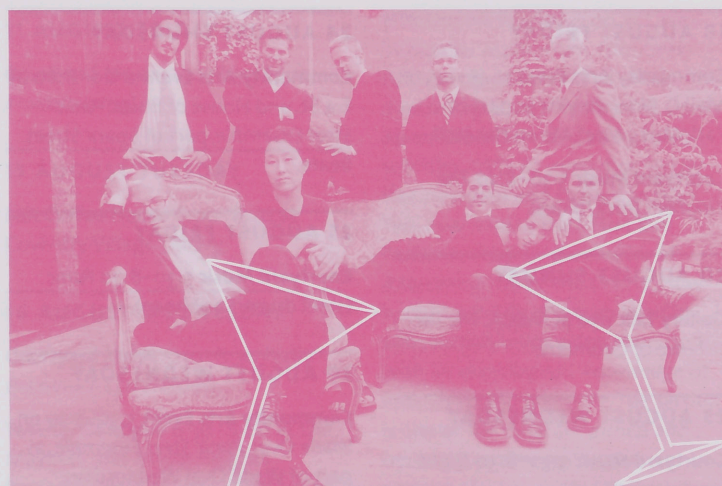
Tuesday, June 16–Friday, September 15 at Kendal at Oberlin, Heiser Community Center, Langston Café Gallery, 600 Kendal Drive, Oberlin OH 44074.

### Textile Note Cards on Sale

Support the textile acquisition fund with the purchase of these unique note cards featuring contemporary textile artwork. Two mixed sets of 7 cards of 2 designs each, and a holiday set with 14 snowflake note cards. \$10/set of 14 cards. To order contact Melissa at 216-932-9710, clothspirits@hotmail.com.

### Coming up: Third Annual Wearable Art Fashion Show & Boutique

Sunday, October 22 at La Centre, 25777 Detroit Road, Westlake. Northeast Ohio's wearable art fashion spectacular features table boutiques and a stunning fashion show of one-of-a-kind garments and accessories for day and evening. Event sponsored by the TAA to raise funds for the textile acquisition fund. To order tickets or participate contact Charlotte at 440-842-5565, cvmccoy@cox.net.



## Pink Martini Benefit Concert

### Sunday, September 10, 5:30–9:00 in Gartner Auditorium

The Womens Council presents *An Evening with Pink Martini* to benefit its initiatives for the renovation and expansion of the Cleveland Museum of Art. Come for cocktails (including pink martinis) and hors d'oeuvres at 5:30. Concert at 7:00. Experience the incredible Pink Martini, a 12-piece instrumental group described as “somewhere between a 1930s

Cuban dance orchestra, a classical chamber ensemble, a Brazilian marching street band and a Japanese film noir.” Playing for sold-out audiences all over the world, Pink Martini opened the Bellagio Hotel in Las Vegas and L.A. Philharmonic's Frank Gehry-designed Walt Disney Concert Hall. Tickets \$100 or \$75; includes valet parking (starting at 5:00), buffet, pink martinis, and the concert.



# Exhibitions



CMA @ MOCA  
© Ellen Carey (American, b.1952).  
*Constructivist Portrait*, 1983. Gelatin  
silver print, toned and painted.  
2003.309



## CMA @ MOCA Cleveland

Museum of Contemporary Art,  
8501 Carnegie Avenue

### The Persistence of Geometry

Through August 20, main exhibition gallery. Guest curator Lowery Sims's engagingly unconventional survey of the CMA traces common threads of geometric expression through masterworks from around the globe and across art history. Sponsored by the Kulas Foundation and the John P. Murphy Foundation.

### Transitions

Through August 20, mezzanine. During the past year, photographers Linda Butler (color prints) and Philip Brutz (color transparencies) recorded the relocation of much of the CMA collection as its building project got underway.



## CMA @ The Zoo

Through August 13 at the  
Cleveland Metroparks Zoo,  
3900 Wildlife Way, Cleveland

### Animals in Art

Seven ceramics from the CMA collection join a selection of the zoo's ceramic bird tiles by Cleveland artist and designer Viktor Schreckengost, part of a nationwide celebration of the designer's 100th birthday.



Paul Gauguin.  
*In the Waves*,  
1889. Oil on  
fabric, 92.5 x  
72.4 cm. Gift of  
Mr. and Mrs.  
William Powell  
Jones 1978.63



## CMA @ World Art Museum

Through August 27 at the Beijing  
World Art Museum, No. 9A  
Fuxing Road, Haidian District,  
Beijing, China 100038

### From Monet to Picasso:

### Modern Masterworks from the Cleveland Museum of Art

Masterworks from Cleveland's collection of Impressionist and modern paintings inaugurate the world tour of Cleveland collections to museums around the globe. The first stop for this first show is Beijing, followed by Tokyo.



## CMA @ Locations

### MOCA Cleveland

8501 Carnegie Ave. in the  
Cleveland Play House Complex  
44106

### Shaker Square

13100 Shaker Sq., Cleveland 44120

### Strosacker Auditorium

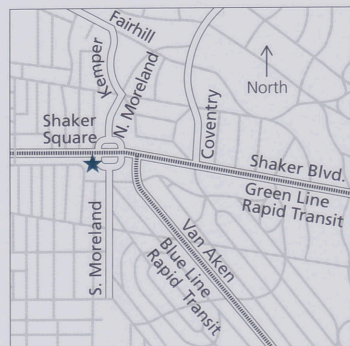
Case Quad between MLK and  
Adelbert 44106

Maps and directions are also  
available on the museum website,  
[www.clevelandart.org](http://www.clevelandart.org)

## Getting There



MOCA Cleveland



Shaker Square Studio



Strosacker Auditorium

## Coming This Fall

### VIVA! & Gala Around Town— Second Edition

On the heels of a memorable "debut" season, *VIVA! & Gala Around Town* resumes its tour of Cleveland with a new, exhilarating series for 2006–2007. Our audiences say it best when they describe the eclectic mix of *Around Town* programming as: "always fabulous," "superb," "intriguing, exciting, mesmerizing," and having "amazing beauty and diversity." The series revisits some favorite venues from last season, and lets audiences explore new, perhaps unfamiliar places as well.

Among the artists spotlighted in the upcoming season are the sizzling *Tango Fire*, direct from Buenos Aires and replete with intense passion and virtuosic artistry; a reunited *Anonymous 4*, who will explore the origins of Anglo-

American spiritual music with their masterful, unearthly ensemble singing; *Trio Medieval*, three brilliant young Scandinavian sopranos who seamlessly blend works old and new; and *Bayanihan Philippine National Dance Company*, whose brightly costumed and energetic dances (inspired by the Philippines' diverse indigenous, Chinese, Spanish, and Islamic roots) offer a taste of one of the richest music and dance traditions in the world.

Full series details to be announced soon, so watch your mailboxes for season announcements and brochures. Remember, subscribers receive priority by having the first opportunity to secure the best seats, but—as with last season—shows can sell out fast, so be sure to send in your orders early!



## Education Wing Reopens October 2006

### Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

### Website

[www.clevelandart.org](http://www.clevelandart.org)

### Ticket Center

13100 Shaker Sq., Cleveland 44120  
216-421-7350 or 1-888-CMA-0033  
Fax 216-707-6659

Non-refundable service fees apply  
for phone and internet orders.

### Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

### Museum Store

216-707-2333

### Special Events

216-707-2598

### Museum Temporarily Closed

Education wing reopens this  
October after renovation.  
See project updates and the  
latest construction photos at  
[clevelandart.org](http://clevelandart.org).

### Shaker Square Store (to July 22)

Southwest quadrant near cinema  
Monday-Friday 11:00-8:00  
Saturday and Sunday 11:00-6:00

### Ingalls Library Hours

Tuesday-Friday 10:00-5:00  
Reference desk: 216-707-2530  
Please call the library prior to your  
first visit. Closed for moving one  
week in mid-August.

### All Museum Parking Lots Are Closed for Construction

Parking (most \$2/hour, max. \$8) is  
available nearby in University Circle.

### Staff

Director of External Affairs:  
Donna L. Brock  
Editing: Laurence Channing,  
Gregory M. Donley, Kathleen Mills  
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Gregory M. Donley  
Photography: Howard T. Agriesti,  
David Brichford, Gregory M. Donley,  
Gary Kirchenbauer  
Digital scanning: David Brichford  
Production: Charles Szabla

### THE PERSISTENCE OF GEOMETRY

*Shiva as Nataraja, Lord of Dance.*  
India, c. 1100. Bronze. 1930.331

### VISITING CHINA

Cover: Vincent van Gogh. *Poplars at  
Saint-Rémy*, 1889. Oil on canvas. Be-  
quest of Leonard C. Hanna Jr. 1958.32



## THE CLEVELAND MUSEUM OF ART

In University Circle  
11150 East Boulevard  
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# Cleveland Art

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